

FOREIGN ARCHITECTURAL AND ARTISTICAL INTELLIGENCE.

Paris.—The Ceiling Painting of the Galerie d'Apollon, Louvre.—The French press speaks very highly of this new work of M. Delacroix, representing Apollo as the vanquisher of the serpent Python. It occupies the centre of the huge Gallery of Apollo, whose immense space it completely fills. It was destined, under Louis XIV., for a painting of Lebrun; but, in fine, had to await its completion at the hands of the painter of the Barque of Dante. The composition of this splendid fresco is the following:—"Apollo, resplendent with youth and beauty, on his car, has already spent a portion of his arrows. Diana, in sisterly love, runs to his rescue, and presents him with others. The serpent-monster, already pierced by the arrows of the god, expires in tortuous motions of agony. In the background, the subiding waters of the Deluge have left on hill and dale the corpses of its victims. The gods, indignant that the reclaimed lands should merely be the abode of impure monsters of the slime, have come to the aid of the Sun-god. Mercury and Minerva appear, likewise armed. Hercules strikes them with his giant-cloth; Vulcan, the god of fire, driving before him night and impure vapour; while Boreas and the Nymphs dry the land by their wiffs, and dispel the mist of clouds. The nymphs of rivers and springs have possessed themselves again of their urns, amidst the reeds of the banks. Other minor divinities behold at a distance, the gorgeous strife of the powers of the gods with the elements. Still, for the height of heavens, Victory descends from crowning vanquishing Apollo, and Iris, the harbinger of a new world, unfurls in the skies her banner of light, a symbol of the victory of light over darkness and the revolt of the inferior elements." It is to be seen, that art in France is largely imbued with the ideas of modern science, and the social tendencies of the age, and makes good use of it. Although M. Delacroix had to grapple with rather dark tints at such heights, still some art-critics think that Victory is more darkly kept than might have been required; on the other hand, Apollo is generally admired as light incorporate.

Provision for Workmen, France.—The firm of Schwartz-Trapp, at Mülhouse, have founded a benevolent institution for their aged or disabled workmen. Having paid down a first instalment of 10,000*fr.*, the ulterior increase of stock will depend on the contribution of those to be benefited. The managing committee will consist of four persons—two selected by the firm, and two by the workmen. [An admirable plan as can be desired, altogether.]

Paris.—Completion of the Louvre.—The columns and arcades of the four principal entrances to that huge structure are now undergoing a process of perfect cleaning and scraping. There will be a magnificent fountain erected in the great court, surpassing in size the splendid monument lately erected at Nîmes, and imparting life and movement to these long piles of buildings.

Art in Munich.—The great foundry of the Bavarian capital is constantly occupied in bringing forth sterling statuary work. Thus, the statue of Gustaph Adolph has been cast of late, after the splendid model of Messrs. Miller and Vogelberg. Of the latter sculptor, the model of a colossal equestrian statue of Charles John, of Sweden, has lately been made at Rome, which will be also cast in Munich. A still more extensive work, destined for the United States, is also in preparation, which leads German art-critics to the observation, that a Swedish sculptor executing works for America at Rome, to be cast at Munich, would have been considered a thing incredible fifty years ago. Another new art-feature, also, is the employment of photography for copying works of sculpture. Thus, M. Löcherer has published a very faithful engraving of the above statue of Gustaph Adolph.

Munich Art-exhibition, 1851.—The reports on this year's exhibition are very gloomy, and reveal that art-indifference of the Munich people which, although manifest for several years past, has reached now the seemingly

highest degree. It is especially the Academy of the Fine Arts, to whose sphere of duties these exhibitions chiefly appertain, which is blamed, as, with the exception of the director and two professors, no other member of that body has exhibited any of their works. By the pupils still less has been done, although the exhibition is the real test of the activity of that Academy, supported by the State. In extenuation, it has been stated, that "an exhibition is a fair; but a fair where nothing is sold deserves not to be frequented." On this account some proposals for a drawing of prizes &c. are now put forth. Two pictures of French artists—the portrait of General Carnagat, by Lepaulle, and one by Courbit—are praisably mentioned. The landscapes of Bernatz, representing scenery of South Arabia and Abyssinia, are meritorious and original. In the sculpture-room, the Judith of Lantmann, a young artist from Hoff, deserves notice, as well as the carving of a young shepherd's boy from Tyrol, made after an engraving of Overbeck's "Road to the Cross." Of architectural works nothing memorable has been exhibited, which also is much adverted to by our German contemporaries, truly observing, that it is this art which chiefly influences and benefits the great masses of the people.

Berlin.—Echo of the World Exhibition.—The German periodicals say that it is not the prize-medals brought back from the London Exhibition, which are considered the objects most important, but rather the knowledge and spirit of emulation which the foreign exhibitors have thus been imbued with. Hence, therefore, Councillor Viebahn, chief of the Exhibition commissaires of the Zollverein at London, has begun to lecture in one of the largest localities of Berlin, "On the Industrial Position of England," which M. V. travelled over last summer. The lecturer stated, that Germany never will be able to compete with the Mistress of the Seas; but by confining herself within legitimate, narrower bounds, still can emulate that great prototype of modern European industry and civilisation. Other lectures of a similar kind are to be held in other parts of Germany.

GOTHIC ORNAMENTATION AND ENRICHED MOULDINGS.

Your correspondent, Mr. Colling, agrees that a great difference exists between Gothic and classic enrichments in the matter of contour; but I think he involves himself in a fallacy by using the term moulding where enrichment or carving only exists. What is an enriched moulding? I define it as a moulding originally of plain geometric contour, sculptured on its surface,—one that if used in its plain state would still harmonise with the other mouldings of the group. The ball-flower, the dog's-tooth, and trailing foliage, in plain uncut contours, would produce forms unknown as Gothic mouldings.

If in the Westminster cloister doorway, or similar examples, the contours of the enrichment were kept plain, the form of the group of mouldings would appear lumpy and out of concord, and the Gothic character would be destroyed. It is no reply to this to say, that "the enrichment formed part of the original design." This undoubtedly was the case; but the point worthy of attention is, that wishing for enrichment, the architect did not seek it by carving the mouldings themselves, but super-added or superposed it in a manner unused by the classic architects. Mr. Caveler gives a drawing of this doorway; and singularly illustrative of the suggestion which I have made, he gives the plan of the arch mouldings, with the hollow, as a complete and perfect group, without indicating the enrichment over it, though he shows it in the elevation.

With respect to the other illustration from the same doorway, consisting of detached flowers laid in a hollow, which Mr. Colling calls an "enriched hollow moulding," and so instance of "carving on a moulding," such a description appears to me a perversion of architectural nomenclature. An enriched hollow moulding should have the carving follow the contour of the hollow, and not, as in this case,

follow the reverse or convex contour. This is, in fact, an instance of what I regard as applied ornament: it is an ornament masonically laid in a hollow.

The idea that the deep undercutting in Gothic ornamentation was solely to give effect in light and shade, though often stated, cannot, I think, be maintained, when in every instance we perceive that the true forms of the plain mouldings are preserved or indicated beneath the foliage. The effect of deep shadow might have been obtained without the labour of working the mouldings beneath.* The ground, also, was not invariably a hollow, as many instances can be produced where the enrichments cover boots and fillets. An indication of this method may also be found in the late Norman style, where the chevron is relieved from, and zig-zags over the other plain mouldings, whose lines are preserved below it. The fine effect of this mode of using ornament may possibly have induced the early English architects to adopt it as a principle, as it seems to have obtained in all their subsequent works.

I beg to hint to "W. I. B." that the investigation of dry matters of fact, like the present, is not forwarded by drawing inferences and suggesting imputations unwarranted by my expressions. I am willing to believe that his object, like mine, is not controversy, but the elucidation of what he himself admits is a curious question in architecture. He seems also to think that I have started a new theory of the origin of Gothic architecture: this is not the case. I fully agree with him in the theory of progressive development, but maintain that throughout the whole series of changes, from the decline of the Norman to the introduction of the Renaissance style, a peculiarity of ornamentation was preserved as regards its use, which, differing from all preceding and succeeding architecture, entitles it to be considered a principle. T. L.

FIRST ORIGINATORS.

MR. D. WARREN'S claim to be regarded as "the first originator of the idea of a submarine electric telegraph" is untenable. About a century ago an embryo electric telegraph (so to speak) was laid down in the Thames from Somerset-house to the opposite bank. It was a single wire, was laid down for a day, and was used only experimentally; but that was done which Mr. D. Warren, a hundred years afterwards, only proposed to do. The experiment was, I think, conducted by either Dr. Franklin or some of his friends.

Without intending to deny Mr. D. Warren's right to claim any amount of credit for having fruitlessly suggested a submarine telegraph, it may be observed that these claims, which are every now and then put forward, for the credit of being "the first originator," or "the first inventor," of something important, ought not to be admitted too lightly. It is probable that scores of men have often, independently of each other, hit on the same intention; but surely the only one of them who can ask his fellow men to reward him, either with "solid pudding or empty praise," is that inventor who has so persevered as to bring the intention to a practical and useful result, or who has so published the invention as to afford to practical men the means of reducing his theory to available practice.†

An inventor who has not done anything by which mankind are benefited, ought to be satisfied with the reward of his own self-congratulations. No one else owes him any thanks. N. B.

NEW SAW.—We understand that Mr. Ralph Steel, of Melbourne-street, Red Barns, New-castle, has invented a saw capable of cutting timber to any given shape. It can also be applied to cutting straight. A saw of this kind, we are informed, will greatly facilitate ship-building operations.—*Gateshead Observer.*

* That they are so worked gives occasion, to my mind, that the architects would not disturb their mortar by carving, but obtain richness by superposed decoration.

† It might happen, however, that but for the crude suggestion thrown out by one mind the complete invention would never have been made by another.—*Ed.*